

MUSEUM TREASURES

This issue of the Quarterly is devoted to the subject Museum Treasures. Perhaps we should start with a definition of what we mean by the use of this term. One might normally think of a museum as a depository of highly valued objects and collections and as such would contain material all of which, because of its significance, might be properly termed Museum Treasures. From this point of view it would seem logical to so construe all museum material as it is carefully selected to represent significant aspects of man, his environment and his achievements. For our purpose, however, we select from within this vast assemblage of treasures certain individual objects or collections which, because of their particular significance, might be properly considered Museum Treasures. In other words, we arrive at our meaning by selecting from among our exclusive society objects or collections of distinct excellence or significance.

In the field of art the meaning of Museum Treasures is more readily understood as a representative work by one of the great masters, or as an outstanding example by a less prominent name, or a work that is significant because of what it represents in a particular artist's development or that of a school or style. And, of course, when

we find an outstanding work by one of the masters, there is little question of the definition's application.

The historical significance of an object or collection is the main determining factor in the field of history while in science one finds mention of such things as type specimens, the individual specimen upon which the description of the species or subspecies is based. These are not unique as in the case of a work of art, but are significant in the record of man's discoveries. Extensive study collections which are an essential tool of scientists, researchers and students properly fall under our definition and will find mention in the discussion that follows. While, for the purposes of this publication, we are selecting objects and collections because of their individual significance, we do not wish to depreciate the value of the great wealth of museum material which is constantly drawn upon to develop stories in the various fields of museum endeavor. It is from these collections that objects are carefully selected, related and displayed and when properly used become an effective part of the Museum's educational program. Thus while some objects in themselves offer much in aesthetic and educational value others are used collectively to accomplish a similar objective.

Charles F. Gehring



Painting

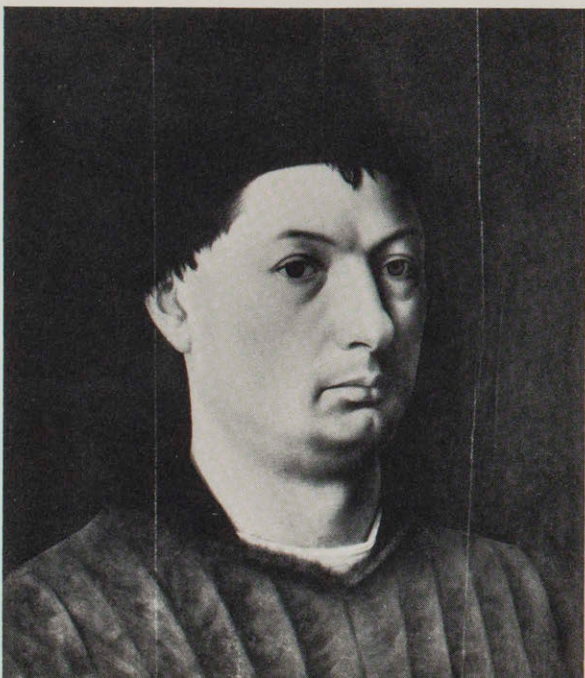
"The sensations of color, which give light, are the reasons for the abstractions which prevent me from . . . covering my canvas." Profound seeker for a stronger composition than that attained by the Impressionists, Paul Cézanne (1839-1906) arrived at a structure of planes and colors which led to the techniques of Cubism. A brilliant performance from the last decade of his life, *Boy with Straw Hat* is particularly illustrative of the artist's aesthetic theory and individual style. Its lightly painted patches suggest the technique of watercolor, yet in the rendering of planes and volume it has the force of monumental painting. Cézanne composed largely in the frontal plane, believing that illusionistic depth destroyed the action of the painting itself. *The Boy with Straw Hat* was painted at Talloires on the Lac d'Annecy, and is one of two portraits Cézanne made of the model, in addition to several watercolors and a drawing.

Mr. and Mrs. George Gard de Sylva Collection, L.2100.48-7



His first commission after arriving in Amsterdam, this *Portrait of Maarten Looten* is one of the great early portraits which established Rembrandt's (1609-1669) reputation at the age of twenty-six. Painted in 1632, it represents the wealthy merchant at the age of forty-seven, holding a letter in his hand and seeming to address himself to the spectator. In the capture of character and the immediacy of communication created between the viewer and the subject, the picture is a masterpiece of psychological portraiture. Painted with the light background of Rembrandt's early period, the composition nevertheless is already marked by the chiaroscuro which with its contrasting effects resulted in the profundity and drama of the artist's greatest works.

Gift of J. Paul Getty, A.5895.53-14



Except for *Dionysius the Carthusian*, in the Metropolitan Museum, the only other portrait by Petrus Christus (c1410-1473) in America is this *Portrait of a Man* in the Los Angeles County Museum. The closest follower of Jan van Eyck, Petrus Christus worked in Bruges for about thirty years, but also made a trip to Italy where he introduced the oil technique of van Eyck to Antonella da Messina and was in turn influenced by the Italian's style. The present portrait, the sitter still unidentified, is a monumental study of the Flemish character, reflecting its unquestioning honesty and self-assurance. Yet with all its realistic detail the modeling is less plastically handled than it is in terms of flat surface and linealism, characteristic of the still Gothic spirit of the so-called Flemish Primitives.

Museum Associates Balch Bequest, L.2100.44-1074

ART

Prints and Drawings

This lithograph entitled *The Bathers* is a further version of an earlier painting by Paul Cézanne (1839-1906) called *Bathers Resting*. The print, which is the artist's greatest graphic work, transcends the painting in its superior integration, rhythm, and synthesis of the figures with the landscape. Cézanne here attained the balance and monumentality of Poussin in a modern idiom. Some of the earlier so-called distortions which he employed in the painting are in the lithograph modified and softened. Printed in yellow, green, blue, red and black, the lithograph is best seen in its early and brilliant impressions, of which the Museum's is a particularly fine example.

Gift of Dr. Dorothea Moore, A.5233.43-18



This sheet of studies by El Greco (K41-1614) represents details for the artist's series of paintings of the *Apostle S. Andrew*. It includes a study for the figure in the Toledo Museum and for the head of the *Apostle* in our collection. Our painting comes from the Church of Almadrones in Guadalajara, and was executed about 1595-1600, in the artist's late, most expressive period. The sheet also contains a finished study for a head of the man immediately behind the Christ figure on the left in the several versions of *The Despoiling of Christ*, one of the earliest paintings El Greco did in Spain. The watermark of the sheet is Neapolitan and the paper would have been one the artist acquired in Naples on his way to Spain. As one of only two studies definitely connected with paintings by El Greco, the drawing is of the greatest rarity since scarcely a handful of drawings by the master are known to exist.

Museum Purchase, P.21.211.52-1



This study of *The Postman Roulin* by Vincent van Gogh (1853-1890) is a preliminary drawing for the celebrated painting in the Boston Museum of Fine Arts. Van Gogh painted at least six portraits of Roulin whom he compared to Pere Tanguy for his "revolutionary" quality, that is, his distrust of republican principles. In a letter, the artist expressed his hope of capturing this quality he felt in the postman. The alertness of the expression and the immediacy of the rendition in this brilliant pen drawing (in India ink and black crayon) attest to how closely the artist was able to penetrate character. Drawn only two years before his tragic death and still during the stormy period before it, the work shows no trace of the agitations which caused Van Gogh to say that he risked his life for his art and half lost his reason for it.

Mr. & Mrs. George Gard de Sylva Collection, L.2100.49-187



Sculpture

This bronze of a woman wringing her hair was cast after the marble statue created for the top of the fountain in the garden of the Villa Petraia near Florence. The sculptor, Gian Bologna (1524-1608) whose real name was Jean Boulogne, was born in France but did most of his work in Italy, particularly in the service of the Medici. The greatest master of bronze sculpture of the 16th century, he was also the most influential sculptor after Michelangelo and before Bernini, transforming Michelangelo's heroic style into more graceful forms. He especially excelled in fountains, the most famous being the *Neptune* in Bologna, and is said to have revolutionized the art of the decoration of gardens. The present statue is sometimes referred to as *Venus*, but it is not certain if it was intended as such by the sculptor.

Gift of William Randolph Hearst, A.5141.51-19

One of the earliest Madonna groups in the Museum's Gothic collection, which now ranks high among collections in this country, is this 14th century limestone statue from the Isle de France. Pictorial and monumental in concept and execution, it exemplifies the French Gothic devotion to Mary as the Virgin of Heaven, which exalted Her as much as, if not more than Her Son. The sway of the Madonna's hip, so characteristic of this period, may have been intended to convey a feeling of ascension, while her smile may well have been inspired by examples of Greek archaic sculpture; her hairdress and drapery, too, are not without classical influence. The small Christ Child holds a goldfinch, the emblem of the Passion throughout the Middle Ages.

Gift of the Hearst Foundation, A.5832.46-1

This 2nd century Roman (Hadrianic) statue of Hygeia is a copy in Pantelic marble of the famous Greek 4th century figure which stood inside the Propylaea on the Acropolis. One of the most celebrated statues in antiquity, of which numerous replicas were made, the Hygeia was discovered in 1797 at Ostia, subsequently passing into the famous Hope and Melchett collections. The goddess of Health and commonly held to be the daughter of Aesculapius, the god of medicine and healing, Hygeia is here shown giving drink from a saucer to the serpent, which was one of the chief attributes of her father. The serpent, as the symbol of divination among the Greeks, was the acolyte of all medical divinities. The goddess Athena was sometimes also represented as Hygeia or the Healer.

Gift of William Randolph Hearst, A.5141.50-865





Decorative Arts

The examples of free-blown glass shown here are amber, blue and aquamarine in color and illustrate the lily-pad tooling and enamel looping typical of pieces made in South Jersey and New York State from the end of the 18th century until about 1840, though provenance and exact attribution of early American glass is difficult. These are from the extensive and representative collection of over three hundred pieces of American glass given to the Museum in 1956 by the Reverend W. Daniel Quattlebaum in memory of Edith Brockett Quattlebaum.

A.6930.56

The three plates illustrated are from the collection of 200 examples of English porcelain given to the Museum in 1954 by Mary P. and Walter T. Wells.

The central plate, decorated in enamel with the arms of the eighth Duke of Hamilton, bears the rare mark of (William) "Duesbury/London," founder of the works at Derby in 1755. This piece probably dates from about 1780. Duesbury came from London but operated porcelain factories both there and in Derby until 1784.

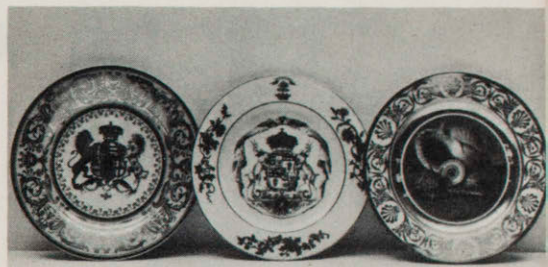
The plate at the left, enamelled with the arms of the Duke of Buckingham, bears the "Flight, Barr & Barr" mark of Worcester porcelain. Therefore it was made after 1813 and probably before 1820 and is a representative example of armorial porcelain of the Regency.

The plate at the right is also of Worcester manufacture but from the works set up in 1788-89 by Robert Chamberlain, who had been head decorator in the original Worcester works before he established his own rival firm. The piece is signed and dated "T(homas) Baxter—1809" and is a striking example of this decorator's meticulous work.

A.6341.54

This massive candelabrum of over 200 ounces weight and 31 inches height bears the marks of the firm of Rundell, Bridge and Rundell, Goldsmiths to the King and Prince Regent, later George IV, of England; and those of Paul Storr, then head of the firm's production and the best known silver-smith of the period. The date of the piece is 1817 and it is stamped "28" as it is said to be from a set formerly in the English Royal Collection at Buckingham Palace. The richness and massy weight of this candelabrum is characteristic of the quantities of plate ordered from Paul Storr by the Regent.

Gift of Mr. and Mrs. George A. Pfaß, A.6893.55-1



ART

Oriental Art



The figure of Surya, the Indian solar deity of Hindu mythology, is an important and rare example of this deity. The statuette, which measures 11¼ inches in height, is made of copper. The precise provenance of the image is uncertain, but it comes from Northern India, or perhaps more likely from the mountainous, small kingdom of Kashmir. The solar deity was one of the most popular of the gods of the Hindu pantheon and was frequently represented in the art of India.

Museum Associates, Balch Fund L.2100.53-457

This large jar, 16⅝ inches in height, an example of so-called proto-porcelain, dates from the Han Dynasty, 1st - 2nd century A.D. The shape of the jar, distinguished by swelling, globular body, contracted neck and spreading mouth, derives from the form of the bronze wine jar, or *hu*, common in Late Chou and Han times, but here fashioned in a less expensive material. The proto-porcelain *hu* was probably made for burial. It represents a type of ware, perfected in the Han dynasty, and as its name implies, is a forerunner of true porcelain, first made in China during the T'ang Dynasty (618-906). The body of the Museum's jar is a characteristic hard, gray, porcelaneous stoneware with a thin, transparent glaze of olive-green color covering the upper body and portions of the neck.

Museum Associates, Balch Fund L.2100.52-3



Wen Cheng-ming, the artist of the "Landscape with a Waterfall," was one of the most celebrated painters of the Ming dynasty, and represents one of the most famous names in the history of Chinese painting. Wen Cheng-ming lived from 1470-1559, and was a contemporary of Shen Chou, traditionally regarded as the founder of the Wu school, representing the literati, the scholarly gentlemen-painters of the Ming dynasty, as opposed to the Che school of professional court painters and academicians. The "Landscape with a Waterfall" is a hanging scroll painted in ink wash and color on paper. It measures 21⅝ inches in height and 9⅝ inches in width.

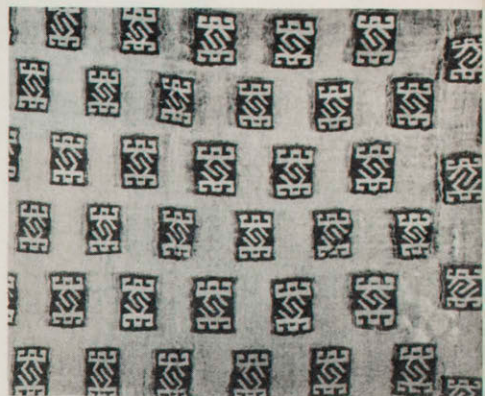
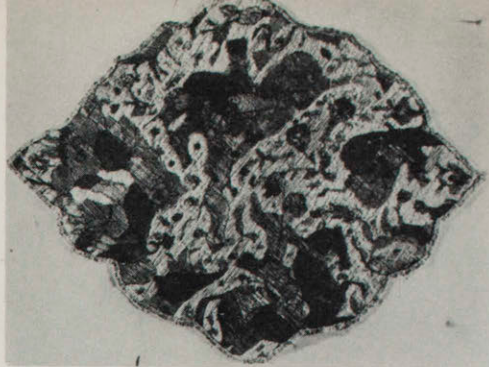
Ernest Larsen Blanch Memorial Fund, A.6429.55-9

Costumes and Textiles

The most prominent specimen in the museum's collection of textiles is this velvet medallion from Persia. The material is cut velvet on cream silk ground, enriched with metal thread. The design is a hunting scene with men on horseback, lions, flowers, rocks, and other motives in deep wine color, olive, green, black and beige. The design and, possibly, the execution are attributed to Khwaja Ghiyath, a noted artist at the court of Shah Abbas I. It was made probably toward the end of the 16th century. The size is 19 by 24½ inches.

This medallion was one of the ornamental elements of a war tent belonging to a Turkish grand-vizier. A Prince Sanguszko, commander-in-chief of Polish forces is said to have captured it in the course of the second relief of the besieged city of Vienna, in 1683; in any case, it was for many years in the possession of the Sanguszko family.

*Gift of Miss Bella Mabury and the Costume Council,
L.2100.P.5.56-1*



This Pre-Inca covering, found at Hacienda Chiquerillo, between Nazca and Palpa, in Peru has been estimated as being from six to nine centuries old. The cloth is woven of a brown fiber with oblongs of about 2 x 3 inches, showing a design of simplified, primitive forms of "hommunculi" in black, blue, crimson and tan tapestry weave. The size of the cloth is 12 ft. x 5 ft., and its condition—considering its great age—fairly good.

The tapestry-woven pattern is of vicuna wool, but the nature of the unusual fiber of which the cloth is made has not been identified. This example of Peruvian textile is very scarce, especially outside of its country of origin, as Peru does not allow the exportation of such national antiquities.

Gift of Mrs. Reese H. Taylor, L.2100.A.27.55-2

This man's sleeved waistcoat was made in Spain, around 1760, though the material is of French origin—a brocaded silk in "diaper" weave. The graceful floral design is of many colors, and the garment is lined with taffeta. The size indicates that the wearer was a short man or a juvenile.

This type of waistcoat was used for indoor wear, and it was also referred to as a "smoking jacket." The sleeves are comparatively narrow at the wrist in order to fit easily under the sleeves of the outer coat, the sleeves of which were very wide and the turned-up cuffs of still greater width.

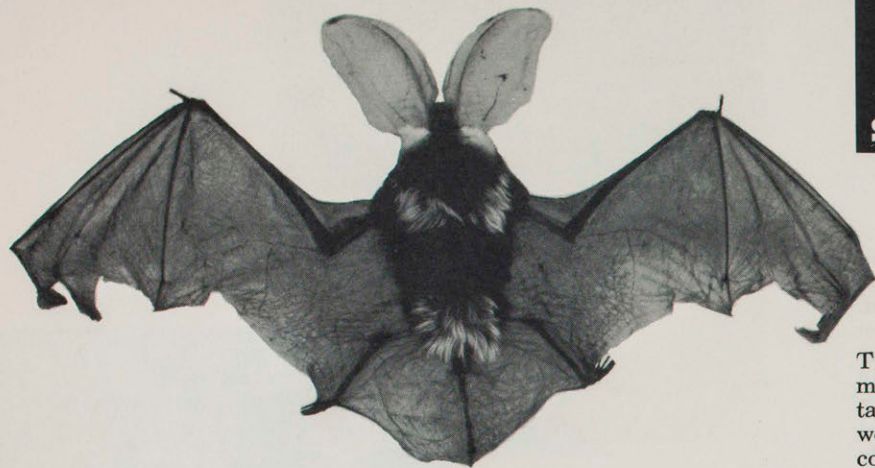
Although waistcoats of this period are not great rarities, most of them are of the sleeveless variety, and many of them have undergone alterations or renovation, while the museum's specimen is fairly well preserved in its original construction and has all the original buttons. It forms a valuable item in the Costume Gallery's collection of historical garments.

Gift of Mrs. Aldrich Peck, L.2100.54-178



SCIENCE

Mammalogy-Ornithology



Treasures within the walls of a natural history museum cannot be adequately listed by monetary value, nor as individual items. The true worth of a science museum is based upon the comprehensive scope and completeness of its research collections. Each specimen, while perhaps not significant by itself, fills a gap within a larger assemblage of specimens and thus a collection of great scientific value is formed.

There are, however, individual items within a large study collection which are of unusual interest in themselves. One such specimen is the spotted bat (*Euderma maculata*) pictured here. The spotted bat is considered to be one of the rarest mammals in the world and to date there are only fifteen known specimens scattered throughout the museums of the world. The habitat of this rare bat is the western United States and it is thought to be a species that is on the verge of extinction. The Los Angeles County Museum has three of the world total of fifteen specimens extant in collections today.

There are a number of bird species which formerly were extremely abundant within the boundaries of the United States, but are totally extinct at the present time. One such species is the beautiful Carolina parakeet. (*Conuropsis carolinensis*) shown here. These rarities, however, form but a small part of the vast study collections housed within the department of ornithology. Numbering some 30,000 specimens from almost every part of the world, these collections are growing rapidly, and daily assume greater scientific value and usefulness to modern man in his search for knowledge, for they are available and are shared with anyone who has a question or a sincere thirst for knowledge.

The prize specimen of the Museum's popular habitat groups is this enormous male Kodiak bear, which the Boone and Crockett Club has certified as the world's largest. It was killed on May 23, 1952, by Roy R. Lindsley, field biologist of the U.S. Fish and Wildlife Service on a museum expedition to Karluk Lake on Kodiak Island, Alaska. Along with a female and two yearling cubs, it is on exhibit in the Hall of North American Mammals.

The "score" of the bear—the sum of the width and length of its skull—is $30 \frac{12}{16}$ inches, three-sixteenths of an inch greater than the previous record Kodiak, now in the University of California Museum in Berkeley. It weighed 1190 pounds and measured 8 feet 5 inches from nose to tip of tail; as the bear stands on his hind legs in the habitat group he measures 8 feet 8 inches.



Botany

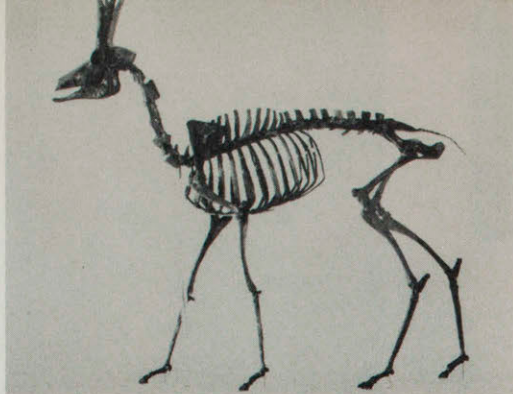
Lippia candicans, a rare member of the Verbenaceae Family from Goiás, Brazil, never before photographed, has been known heretofore only from a single collection made a hundred and seventeen years ago. This herbarium specimen was prepared on the Museum's recent Machris Brazilian Expedition, only one example of the thousands of research specimens of birds, mammals, insects, and plants obtained for the Museum collections in biologically little-known Goiás, in the central highlands of Brazil. The value of such specimens, both as historical records of the vanishing natural biota, and as contributions to the structure of biological knowledge, cannot be measured in dollars. Each is a unique and irreplaceable record of an ephemeral living thing, and its preservation and study adds, sometimes imperceptibly, sometimes momentarily, an enlightening facet to human experience.

Burlew's Onion Lily (*Allium burlewii*) is one of the rare specimens in the Museum's Type Collection. It was named by Dr. Anstruther Davidson, a physician, botanist, and one of the early members of the Board of Governors of the Museum. He named it after his friend, Mr. Fred Burlew, who collected it on Mt. San Antonio. The types in the Museum's Botanical Collection number over 100 specimens, many of which were described by Dr. Davidson. Dr. Davidson also had a large private herbarium which he gave to the Museum a few years ago. This was a valuable addition to the herbarium in the Botany Department which now contains approximately 100,000 specimens.

Dr. Anstruther Davidson

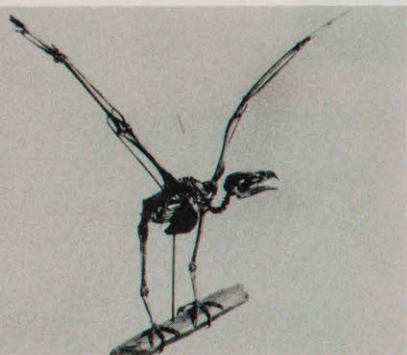
The Stalked Puff-Ball (*Battarraea phalloides*) is a rare fungus belonging to the Phylum Mycophyta of the plant kingdom. It is seldom collected, and when it is found it is usually seen growing in sandy situations such as our sand dunes between Playa Del Rey and El Segundo. This specimen was found out of its natural habitat growing under a cypress tree on a busy thoroughfare in Hollywood. It is one of a 1,000 or more fungi in the Mycological repository in the Herbarium.





Paleontology

High in the mountains of the northwest corner of Los Angeles County, in the Peace Valley area, the burial ground of at least five of these delicate little 3,000,000 year old antelopes was discovered by oil geologists, and the fossils were recently presented to this museum. The skeletal parts of these creatures were firmly embedded in three sandstone slabs. All of the original bones were removed from the blocks of sandstone in the laboratory and will serve as a basis for a scientific description of this extinct antelope, entirely new to science. From these five individuals, consisting of various parts of the skeleton, a composite skeleton cast was prepared as shown. The tiny *Breameryx minor* (Taylor), another extinct antelope, but from the Rancho La Brea tar pits, is on display in Hancock Hall. No other complete, mounted skeleton of this animal is in existence.

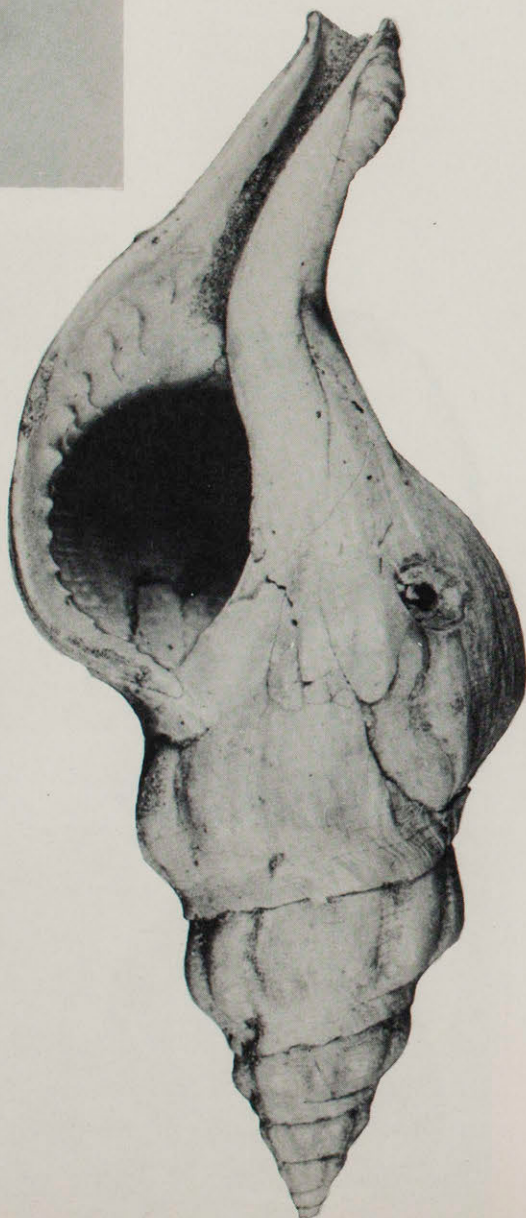


The Errant Eagle (*Neogyps errans*) is one of seven different kinds of eagles found in the Rancho La Brea fossil deposits. It is of particular interest because its relationships are found to lie with a branch of the predatory birds now found only in the Old World.

The Museum's collection of nearly half a million bird and mammal bones from the Ice Age tar traps at Rancho La Brea is world famous. Hancock Hall, at the Museum, contains the re-assembled mounted skeletons of many of the prehistoric creatures represented. Of these, the fourteen bird mounts are the only ones of their kind in the world.

Kelletia vladimiri is the most abundant, as well as the most important of the 80 species of marine invertebrates found in the Museum's 5,000,000-year-old locality in the Soledad Canyon area. *Kelletia* is a kind of marine gastropod that would be expected to live at a depth of from 5 to 10 fathoms in clear quiet ocean water. This particular kind of *Kelletia* is known only from a certain type of deposit of the Pliocene Age; it is thus considered an index fossil, or "marker." The specimen shown is the "type" on which Museum Curator George Kanakoff based the original description of the species.

The Soledad Canyon locality is one of some 300 localities from which the Museum has collected fossil shells. The reference collection in the department of Invertebrate Paleontology numbers over a quarter of a million sets of fossils.



SCIENCE

Anthropology

The Southern Arizona Hohokam people of Pre-Spanish times were highly accomplished in pottery, shell, stone and bone handicrafts. On a larger scale, they were the builders of an extensive irrigation system in the Salt River Valley in the neighborhood of present day Phoenix. The Hohokam (Pima for "those who have vanished") disappeared as a culture prior to Spanish explorations in the Southwest in the early 1540's. This striking bone carving is one object of a collection of about 700 pieces obtained by archeologists of the Van Bergen-Los Angeles Museum expedition in 1930 at the Grewe Site. The subject is a mountain sheep standing on entwined rattlesnakes. It has been suggested that it was a handle for an implement of some kind. However, the expertness and vitality of the carving suggest the object had a religious or ceremonial import. The bone had been burned, probably in a cremation fire, before it had been deposited as an offering to the dead in a burial pit.

Gift of Dr. Charles Van Bergen, A.4431.169



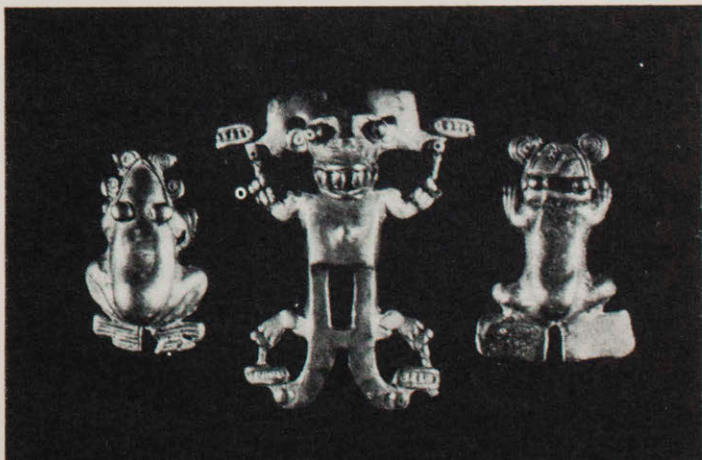
This wooden ceremonial mask is used in initiations of Batetela young men to adult status in the tribe. It is worn by dancers representing spirits of the dead. The design is formed by painted elements, cowrie shells, beads and sheet brass. The Batetela occupy a large portion of the Congo region of equatorial Africa; although peaceable among themselves, formerly they were warlike toward outsiders. The mask is part of the large William Stamps Cherry Collection of African material that was shown at the Columbian Exposition, Chicago and later placed at the Los Angeles County Museum. William S. Cherry, after surviving many dangers on his expeditions, was swept overboard in a storm off the coast of Panama in 1927 while returning home.

Gift of William Stamps Cherry, A.6080.51.2



The aboriginal peoples of Costa Rica and Panama were making elaborate ornaments from locally mined gold in the 16th century when they were first seen by the Spanish. These Chiriquí figures, all castings, are two frogs flanking a figure which probably represents an alligator-headed human form. Inverted alligator heads appear at the extremities. The feet of the frog at the right seem to have been shaped by hammering. These objects were worn variously as ornaments or perhaps as insignia. The central figure is 2-3/16 inches long.

Donated in memory of Tomas Lorenzo Duque, pioneer banker and civic leader of Los Angeles, 1887-1915, by his son Gabriel C. Duque of Los Angeles.



Entomology

This painting of the life cycle of one of the desert moths of southern California is a part of the Commander Charles Montague Dammers collection. This outstanding collection consists of 303 water color paintings of life histories of moths and butterflies, many of them never before recorded. The specimens of male and female adult moths of this species (*Gloveria gargarilla medusa* Stkr.) shown with the painting are representative of the Museum's reference collection of over 250,000 moths and butterflies. The Los Angeles County Museum is particularly fortunate in possessing many species of Lepidoptera from the southwest that are poorly represented in other museum collections. At the present this is the largest collection of Lepidoptera in the western United States.

Mineralogy

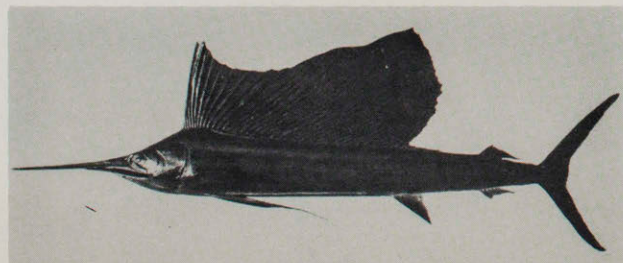
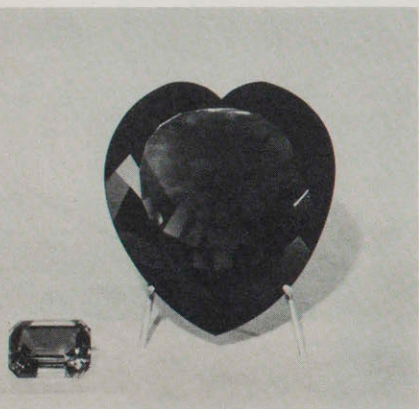
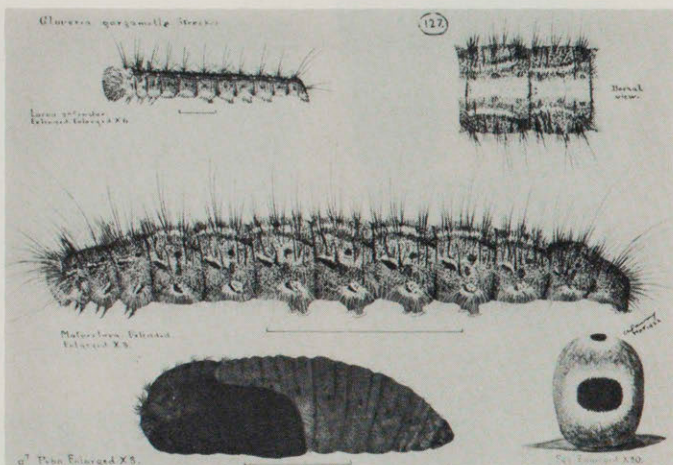
Over the last three and one-half years the Museum has been the fortunate recipient of ten faceted gems, presented by Mr. William E. Phillips. These, with a number of other faceted gems on loan from Mr. Phillips' personal collection, form the nucleus of the Museum's gem exhibit in the Mineral Hall. The 125 carat cairngorm (smoky topaz quartz) shown here was presented in 1955.

Also in the Mineral Hall is the Systematic Collection of Minerals, and a display of Ore Minerals. The latter are arranged according to the principal metal yielded, and include some spectacular specimens of silver, copper, uranium, and many other minerals. A very large specimen of chrysocolla, a copper ore, and another of fluorite are on specially-built pedestals at opposite entrances to the hall.

Marine Zoology

The Pacific Sailfish, *Istiophorus greyi*, was named and described on the basis of this specimen, now mounted in the department of Marine Zoology of the Museum. It was caught in the fall of 1925 off Cape San Lucas, west Mexico. The species was named in honor of the great fisherman-author, Zane Grey.

This specimen is one of 25 mounted game fishes in the Museum's collection, which includes the type of the Black Marlin Swordfish (*Makaira marlina*) from Cape San Lucas, and good representatives of Sea Bass, Broadbill, Tarpon, Tuna, Barracuda, Sheepshead, Yellowtail, Grouper and others. Unfortunately lack of space prevents the exhibiting of these fine specimens.



HISTORY

Californiana

The Franciscans walked from mission to mission along El Camino Real from San Diego to San Francisco in heavy gray woolen garments. The brown cowled robes so familiar at Santa Barbara at the present time did not enter the picture until the 1880's. The wide sleeves were used as pockets. The cowl was worn either over the head or thrown back as befitted the weather. This particular garment was worn by Father Francisco Sanchez of Santa Barbara and later presented to Senora Ysabel del Valle.

Born August, 1813, in Leon, State of Guanajuato, Mexico, Father Sanchez came to the Santa Barbara Mission in 1842 with Bishop Garcia Diego. He was a pious, gentle, cheerful friar.

del Valle Collection, A.3580.961

The "Carreta" (ox cart) was introduced from Spain to Mexico and from there to the more northerly colonies of California, New Mexico and Florida. In California in the early 1800s the "Carreta" was the common type of conveyance. It continued to be used almost exclusively until the time of the American occupation.

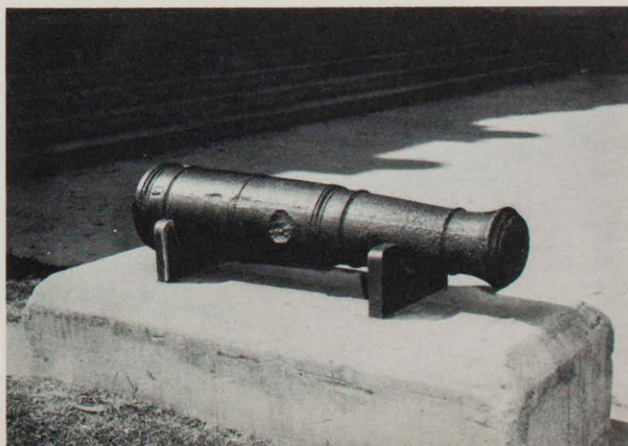
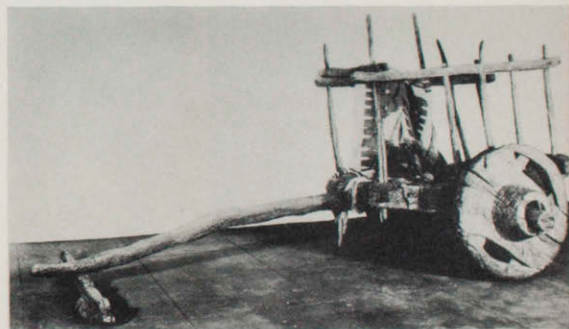
The "Carreta" was drawn by oxen. The method of yoking them was somewhat different than that of our western pioneers. The yoke was a piece of timber curved to fit across the necks of the oxen just back of the horns to which it was fastened by rawhide thongs.

The wheels of this "Carreta" are three feet in diameter with hubs carved from sycamore wood. The body is made of cottonwood and the pole is of mesquite.

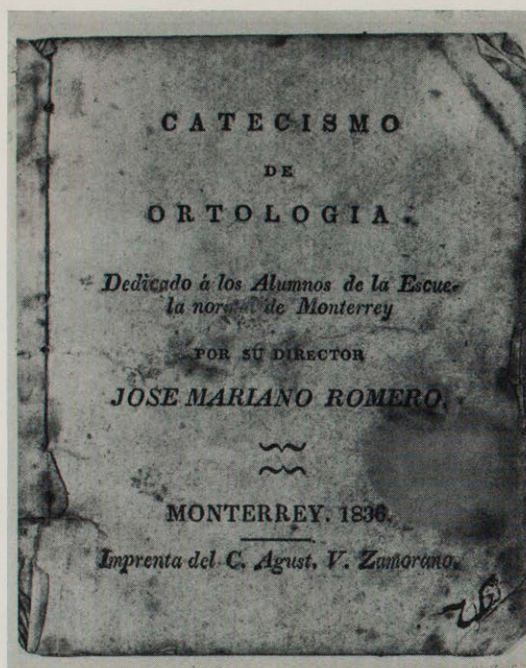
Loaned by L.A. Chamber of Commerce

January 13, 1847 was a significant day in California history. The signing of the Treaty of Cahuenga meant the end of the Mexican occupation, the beginning of the American Period, and ultimately the admission of California to the Union on September 9, 1850. Several days before the signing of the "Articles of Capitulation" a short battle took place on the San Gabriel River near the present city of Montebello. Here the American troops met the Californians and, after a brief skirmish, routed the defenders of Los Angeles. The following day, on January 9, at a point known as La Mesa (Union Stock Yards) the two armies met again in a final, fierce battle. The Californians were again repulsed. After his defeat, General Andres Pico buried the four small cast iron cannon used in the fighting. Subsequently they were moved to Fort Moore Hill and finally, in 1912, they were lent to the Los Angeles County Museum by the Native Sons. Today they can be seen in front of the former Museum entrance facing the rose gardens.

Native Sons Collection, L.10



Documents



Don Agustín Vicente Zamorano was a Mexican Army officer serving in Alta California while it was a part of the Republic of Mexico. He came to California as executive secretary to the territory in 1825. He was commandant for six years of the *presidio* at Monterey and acting governor for approximately one year. However, the work for which Zamorano is remembered is printing. In the spring of 1834, he imported the first printing press to be set up west of the Rocky Mountains and printed a series of small books and official documents which are today the rarest of California imprints.

The Coronel Collection at the Museum contains three of these items—"Reglamento Provincial Para El Gobierno Interior de la Ecma. Diputacion Territorial de la Alta California," 1834; "Manifiesto a la Republica Mejicana," 1835; and "Catecismo de Ortologia" 1836.

Coronel Collection, L.116

Don Fr. Junipero Serra
 P. P. Fr. Fermin Francisco de Lasuen.

Caro Amigo mi Sr. villa y considerada la informacion juridica de ante V. se dio sobre el solterio y libertad del Soldado Francisco de Paula Paria y el nupcial impedido de contraer en estas tierras el Sr. Sacramental de la villa la he reputado y reputo por suficiente respecto al tiempo de prescrito a su domicilio en estos nuevos establecimientos y de tanto es mi parecer de llegando el caso de presentarse ante V. o el Sr. Com. Comisario o el mayor de la villa, la nueva informacion desde donde fine la otra, y no resultando impedido alguno de parte de algunos de los contrahentes, se proceda a su matrimonio. Este es mi parecer, y para conste lo firmo en esta villa de San Carlos de Monterey en 3 de Mayo de 1781.

Fr. Junipero Serra

This is an original letter signed by Father Junipero Serra, Father Presidente of the California Missions, to the Reverend Father Fermin Francisco de Lasuen, concerning a marriage contract, dated March 3, 1781.

Sam Behrendt Collection, A.4970.1390

On May 17, 1851, journalism made its debut in Los Angeles. "The Star," "La Estrella," a little four page newspaper made its appearance on that date. The pages were 18 by 24 inches. It was printed in two languages, English and Spanish, because of the division of the population. This paper pictured Southern California life in all its phases—economic, religious, social and political. "The Star carried information about the manner in which the early Angelinos made a living in town or country, the problems they faced in local government, the issues they saw in state and national politics, their recreations and their impulses toward cultural improvement, their personal ambitions and their aspirations for the advancement of the community." The only known copy of the first edition, May 17, 1851, is in the New York Historical Society. In all "The Star" was only published 28 years, ceasing in 1879. It became a daily on June 1, 1870. The Los Angeles County Museum Library has many issues of the paper dating from February 21, 1852 to July 29, 1877.

From Several Collections, L.116, A.30



Americana



The banjo is probably the only stringed musical instrument to have been developed in the New World; and the History Division has what is believed to be the grandfather of all banjos. Its nearest relative seems to be the four stringed gourd shell, a favorite with the Negro slaves of the 19th century, and was of either African or European origins.

Joel Walker Sweeney (1813-1860) fashioned an instrument of wood with a skin head, added a fifth or thumb string, and during the 1840's and '50's became world famous in the use of the banjo and in the art of blackface minstrels. Scratched in the banjo's dark, reddish colored, hardwood are the still faintly visible initials: "J.S."

J. E. Henning Collection, A.2543-1

One of the most remarkable and meaningful periods in the history of the American West was that of the Mountain Men. For over twenty years, beginning with the founding of the Rocky Mountain Fur Company in 1822, this "reckless breed of Men" roamed the new frontier. Among those who served as trappers, hunters, Indian fighters, scouts and guides were such men as Jedediah Smith, Kit Carson, Jim Bridger and James Wesley Waters. The latter came to the West in the early 1830's, hunting and trapping throughout the Rocky Mountain area for nearly 15 years. In the 1850's he married and settled in San Bernardino. Until his death in 1889, James Waters was an active civic and business leader in the community.

Illustrated here is a part of the Waters Collection. It includes those items typical of Mountain Man gear, including a percussion rifle (one of the first rifles made by the firm Hoffman and Campbell, St. Louis, 1842) and a bullet pouch, power horn and bullet mold.

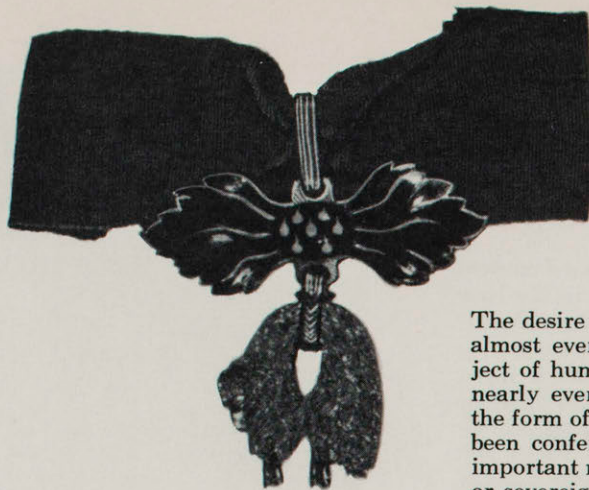
Caroline and Lelia Waters Collection A.5697.52



Among the many items in the History Division's collection representing American-Californian hostilities of 1846-7 perhaps the most important is the wooden table used as a desk for the signing of the "Cahuenga Capitulation." The table was made in 1844 by Charles Burroughs. Later it was given to his mother-in-law Maria Jesus Lopez de Feliz, when she moved into an adobe house on the Cahuenga Pass Rancho in 1845. This home was the place of the treaty ceremony—a treaty drawn in the spirit of President Polk's desire for conciliation and containing little to show that it was the result of military conquest.

Prudhomme Collection, L.16-635 b



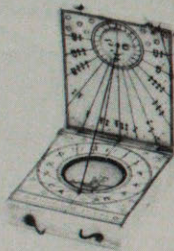
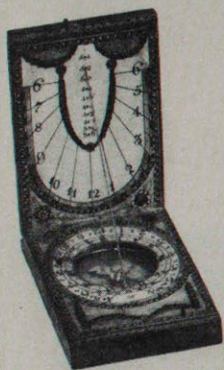


Special Collections

The desire for special merit is acknowledged by almost every government and has been an object of human ambition for many centuries. In nearly every country, honorary distinctions in the form of medals, orders and decorations have been conferred on persons who have rendered important military and civil services to the state or sovereign.

Among the prominent collectors in this field is Mr. Robert B. Honeyman Jr. who has spent over twenty-five years assembling a large and valuable collection of medals and decorations which, several years ago, he presented to the History Division as a gift. Probably the most outstanding individual collection of its kind in the United States, it contains over four thousand items from more than fifty countries and principalities. Illustrated here is the Order of The Golden Fleece, an order of knighthood founded by Philip the Good of Burgundy in 1429 and subsequently maintained separately in Austria and Spain.

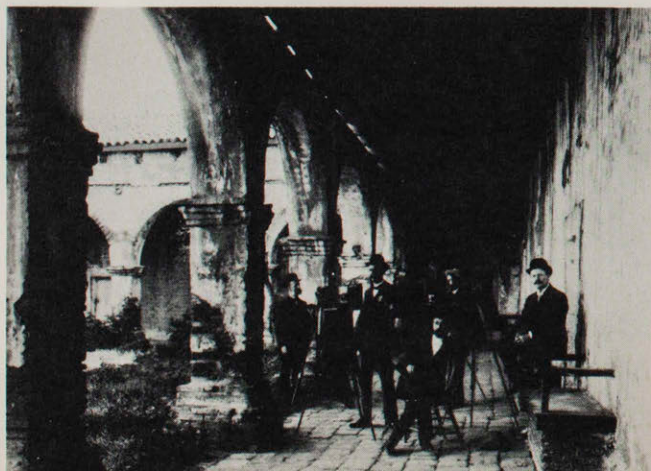
Mr. & Mrs. Robert B. Honeyman, Jr., Collection, L.2100.54



The three delicately made sundials shown here are part of the 80 time and navigation instruments, from the 16th through 19th centuries, presented recently to the History Division by Mr. and Mrs. Robert Henze. The collection is said to have been started during the 14th century in Italy by the Strozzi family, the prominent Florentine bankers and patrons of the arts. It was subsequently dispersed and parts of this fine collection are to be found in various European museums, the Adler Planetarium in Chicago, and now in the Los Angeles County Museum.

Illustration: left to right; all horizontal and vertical sundials. German, 18th century; Italian, 17th century; German, 16th century.

Mr. & Mrs. Robert Henze Collection, A.6697.54



This photograph, taken in the San Juan Capistrano Mission, was selected from a unique collection, a recent acquisition of the Museum. This collection consists of glass photographic plates dating back to 1895. Mr. Vroman, founder of Vroman's Bookstore, was interested in the outdoors, western America and the Indians of this area, and compiled a pictorial history of the Southwest prior to the turn of the century. Subjects included in this collection are a careful study of the twenty-one Franciscan missions, a picturization of the grandeur and beauty of Yosemite, and a study of the Indians of Arizona and New Mexico. These photographs will prove valuable to research workers and historians as well as a source of enjoyment to the public.

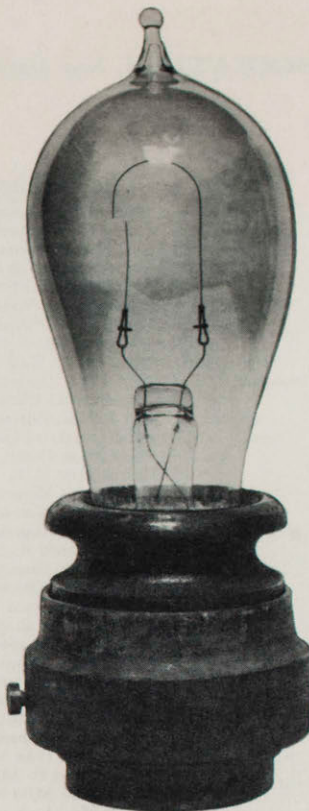
From Vroman Collection of Photographic Plates

HISTORY

Mechanical Sciences

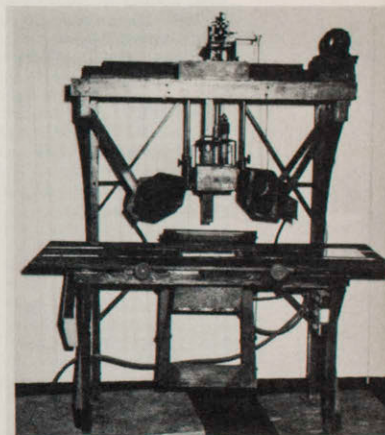
This Edison electric light socket and light bulb is from the first installation made by Edison in a commercial institution and the third in history. It is from the Edison lighting system put into operation about 1880 in the printing and lithography plant of Hinds and Ketcham in New York. Only the experimental plant at Menlo Park and one on "The Columbia," a Mississippi River steamer, preceded this installation. The Museum collection also contains a fuse, fuse block and several sockets.

Gift of Samuel S. Hinds, A.2960



This is the first camera used by Walt Disney in 1928 for making his Mickey Mouse Cartoons. The first film, "Plane Crazy," was inspired by Charles A. Lindbergh's New York to Paris flight of the previous year. Later in 1928 this same camera filmed "Steamboat Willie," the first Mickey Mouse picture with sound. This camera photographs successive sketches, traced on transparent celluloid sheets, against a background sketch to get the animated action of the cartoon figures.

Gift of Walt Disney Productions, A.2503.74



This 1903 Knox "Waterless" delivery truck is said to be the first commercial car in Los Angeles. It was used by Charles William West as an addition to his horse-drawn delivery wagon. The large horizontal cylinder under the floor is lubricated by a drip oiler and cooled by a small fan blowing air over several hundred pins screwed into the cylinder to radiate the heat. It has a planetary transmission and tiller steering gear while two kerosene lamps are its total lighting. Probably its speed of ten miles per hour was not too satisfactory as it was retired after about a year. It was never registered with the Motor Vehicle Department which started licensing in 1905.

Gift of Charles W. West, A.3636.2



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